



# GAIETY

## Theatre Dublin

4th April to 23rd April 1983

Dublin Grand Opera Society

*Presents*

International Opera Season

TONIGHT

**ANDREA CHÉNIER**

(GIORDANO)



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*Directors:*

Eamonn Andrews, Lorcan Bourke,  
Dermot Cafferky, Joe Kearns.

*Resident Manager:* Joe Kearns

**COMMENCING MONDAY 4th APRIL 1983.**

**NIGHTLY 7.30**

# **Dublin Grand Opera Society** *presents*

## ***International Opera Season***

**MANON LESCAUT (PUCCINI)** *(in Italian)*

**RIGOLETTO (VERDI)** *(in Italian)*

**MADAMA BUTTERFLY (PUCCINI)** *(in Italian)*

**ANDREA CHÉNIER (GIORDANO)** *(in Italian)*

### **GUEST ARTISTES**

Miciè Akisada, Doro Antonioli, Patricia Bardon, Anna Caleb,  
Brendan Cavanagh, Miguel Chimienti, Marta Colalillo,  
Dublin City Ballet, Andrea Elena, Therese Feighan,  
Maria Luisa Garbato, Peter McBrien, Herman Malamood, Seán Mitten,  
Licinio Montefusco, Frank O'Brien, Attilio D'Orazi, Franco Pugliese,  
Peter Richfield, Susanna Rigacci, Mary Sheridan.

**Conductors:** Napoleone Annovazzi, Bruno Rigacci, Takuo Yuasa.

**Producers:** Dario Micheli, Paddy Ryan, Loris Solenghi.

**Asso. Producer:** Raymond Yeats

### **Designers:**

Robert Heade, Dario Micheli, Camillo Parraviccini, Elena Tatulli.

**Stage Director:** Patrick McClellan.

**Asst. Stage Director:** Josephine Scanlon.

**Chorus Masters:** John Brady, Riccardo Bottino.

**Choreographer:** Babil Gandara.

**THE RADIO TELEFIS ÉIREANN SMYPHONY ORCHESTRA**

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Latecomers will not be seated during music. The management reserve  
the right to make unavoidable alterations without notice.



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# Andrea Chénier

(Umberto Giordano, 1867-1948)

## ACT I

At the Château of the Contessa di Coigny a party is about to assemble. It is a gathering of aristocrats ignorant of the fate so soon to overtake the old régime. The Contessa's majordomo is busy directing the servants, one of whom is Carlo Gérard, who has imbibed revolutionary ideas from reading Jean Jacques Rousseau, besides nourishing a hopeless love for Maddalena, the Contessa's daughter. The spectacle of his old father struggling with a heavy piece of furniture incites him to an angry soliloquy (*aria*: "*Son sessant' anni*") on their employers' inhumanity and a prediction that very soon his own class will rise in hate to destroy their oppressors. The Contessa enters with Maddalena and Bersi, the latter's mulatto maid. The Contessa fusses about the arrangements for the evening and packs Maddalena off to don her party dress. Maddalena delays to complain to Bersi about the bore of dressing up. Guests arrive and an Abbé, just come from Paris, brings news of the King's capitulation to the Tiers État. Though much dismayed by this, the volatile company quickly turns to the frivolous entertainment of the evening, which includes affected renderings of music and poetry. Chénier is invited to recite some of his verses but brusquely declines until, piqued by Maddalena's banter and moved by the attraction she holds for him, he launches into the splendid *Improvviso* ("*Un di all' azzurro spazio*") — one of the best known pieces in the opera. Commencing with a formal theme of love, Chénier mid-way switches to biting invective on the social evils of the time in terms that affront his aristocratic hearers, clerical and lay. The excitement resulting is fanned by the sudden incursion of a crowd of starving men and women led by Gérard. Ironically he introduces them — "*Sua Grandezza la Miseria* — His Highness Want!" They are quickly hustled out but not before Gérard has torn off his livery, his badge of servitude, and flung it down as a challenge before his masters.

## ACT II

Five years later, 1794, outside a café in Paris. The Revolution is well established and Gérard is a leader. Chénier too has gained fame but has come to be suspected as a critic of the Terror. Bersi, as a "*Meravigliosa*", is enjoying the freedom of the times but has yet retained contact with Maddalena. Gérard, still haunted by the memory of Maddalena (as Maddalena is by Chénier), has set his spy, the *Incredibile*, to trace her. The spy, aware that Bersi is the link, has noted too that she and the poet are acquainted. Just now Bersi covertly seeks to gain Chénier's attention while he sits alone at a café table. Contemptuously she dismisses the *Incredibile*'s effort to engage her in conversation. Chénier's friend, Roucher, comes to give him the passport which would permit him to leave France and avoid the danger in which he stands, but Chénier does not take it. He has been intrigued by frequent strange letters from a mysterious woman and he has come to believe that his destiny is romantically bound to hers. The last letter has sought an assignation. The argument with Roucher is interrupted by the passing of a group of Deputies who are excitedly hailed by the crowd. They include Gérard himself, Roucher, Sièyes, Carnot and Robespierre. Bersi, still watched by the *Incredibile*, whispers to Chénier that a woman in great peril and distress is coming to ask his help. It is Maddalena and in the duet that follows she recalls to Chénier their meeting in happier days at her mother's Château. Desperately she pleads for the protection which he willingly concedes. However, their attempt to leave together is frustrated by Gérard, brought

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there by the spy. A sword fight takes place in which at the moment of being wounded by him Gérard recognises his former friend, Andrea Chénier. He warns Chénier that his name is on Tinville's list for execution. In the confusion Maddalena, Chénier and Roucher escape.

## ACT II

The Revolutionary Tribunal. The Sanculotto Mathieu, a serio-comic figure, harangues the crowd. Gérard, recovered from his wound, tells the crowd of the growing threat to the new France from the counter-revolutionaries and their invading foreign allies. The women respond to his appeal for funds by donating their trinkets. Blind old Madlon who has already lost all her sons to the Revolution now dedicates her last grandson to the cause. The mood of the crowd changes. They dance and sing the patriotic "*Carmagnole*". The Incredible comes to tell Gérard that, as the newsboys are already shouting, the poet Chénier has been arrested. The woman (Maddalena), he says, will follow her lover to the tribunal. At the Spy's urging Gérard begins to draft Chénier's indictment. As he writes, Gérard's conflict of mind is revealed in the great baritone aria, "*Nemico della patria*" ("An enemy of the fatherland") where he reflects upon the baseness of what he is about to do — to contrive the death of his friend not as an act of patriotic justice but, he admits, to destroy his rival in love. Maddalena herself arrives and in the duet Gérard tells of his love for her since the days of his serfdom, exulting now that she is in his power. The unexpected declaration suggests to Maddalena the path of escape taken by other heroines of opera — she offers herself to Gérard in exchange for her lover's life. In the principal soprano aria of the opera — "*La mamma morta*" — she relates the killing of her mother and the burning of their home by the mob; how since then she has lived in fear and hunger, sustained only by Bersi's affection and her love for Chénier.

Moved to remorse and shame by Maddalena's constancy and radiant vision of love as she describes it in the soaring phrases of the aria, Gérard agrees to try and save Chénier. The crowd returns to be pleasantly entertained by the day's blood-bath. Several victims are quickly consigned to the guillotine including a young woman, Idia Legray. Chénier is charged with writing against the Revolution. In the aria "*Sì, fui soldato*" he defiantly asserts that his sword and his pen have honourably served *La Patrie* and that he is no traitor. Gérard courageously intervenes to deny the charge and to reproach the State that murders the poets who were its inspiration. The crowd, however, howls for the death sentence and Chénier is condemned.

Shortly before dawn in the Saint Lazare Prison. Encouraged by Roucher, Chénier reads the last verses he has written. Framed in the aria "*Come un bel dì di maggio*" ("As on a fine May day"), the verses are a lyrical farewell to life. Gérard arrives with Maddalena. Having failed to save the poet he has at least been able to secure that Maddalena will be with him at the last. More, he connives with her in bribing the gaoler so that she may substitute herself for one of the condemned, Idia Legray, and go with Chénier to the guillotine. Gérard hurries away to seek Robespierre in a last attempt to save Chénier. But the tragedy moves rapidly on to the finale and the exciting music of the great closing duet reaches a climax as the day dawns and the pair are led off to execution.

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ymur

Tuesday 19th April

Thursda

# ANDREA

(*Umberto Gio*)

(By kind permission of  
Casa Musicale Sonzogno di Piero Ostali)

DRAMAT

A Majordomo

Carlo Gérard, (*servant to the Contessa di Coigny*)

Contessa di Coigny

Maddalena, (*her daughter*)

Bersi, (*Maddalena's mulatto maid*)

Fléville, (*a cavalier*)

The Abbé

Andrea Chénier

Mathieu, (*a waiter*)

Incredible, (*a spy*)

Roucher, (*a friend of Chénier*)

Madlon, (*an old woman*)

Dumas, (*President of the Tribunal*)

Fouquier-Tinville, (*Attorney General*)

Schmidt, (*a gaoler at St. Lazare prison*)

Courtiers, citizens, soldiers, servants, peasants, p


Dublin City Ballet: Cho

Warning bells will sound five minutes a

The National Anthem will be played on Op







21th April

Saturday 23rd April

# CHÉNIER

(dano 1867-1948)

Libretto by Luigi Illica

## PERSONAE

JOHN CARNEY

LICINIO MONTEFUSCO

THERESE FEIGHAN

MARTA COLALILLO

MARY SHERIDAN

FRANK O'BRIEN

BRENDAN CAVANAGH

~~HERMAN MALAMOOD~~ *Doro Antonicelli*

PETER McBRIEN

BRENDAN CAVANAGH

FRANCO PUGLIESE

THERESE FEIGHAN

FRANK O'BRIEN

SEÁN MITTEN

SEÁN MITTEN

soners and members of the Revolutionary Tribunal.

ographer, Babil Gandara.

d two minutes before rise of curtain.

ning Night, Gala Night and Final Night.



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RTE SYMPHONY ORCHESTRA  
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Conductor: **NAPOLEONE ANNOVAZZI**

Producer: **DARIO MICHELI**

Assoc. Producer: **RAYMOND YEATS**

Scenery Designed by **CAMILLO PARRAVICINI, Rome**

Costumes by **CASA D'ARTE, CHIARA STRINGANO,  
Bari, Italy**

### **Synopsis of Scenes**

*The scene is set in Paris before and after the French Revolution.*

#### **ACT I**

The Ballroom in the Contessa di Coigny's Château  
before the Revolution, 1789.

*Interval 15 minutes*

#### **ACT II**

The Café Hottot in Paris, five years later, 1794.

*Interval 15 minutes*

#### **ACT III**

The Revolutionary Tribunal

*Interval 15 minutes*

#### **ACT IV**

The courtyard of the St. Lazare prison.

*Andrea Chénier was first performed at La Salla, Milan,  
on 28th March, 1896.*

### **For Gaiety Theatre**

Stage Manager, **Paddy Jones**

Asst. Stage Manager, **George McFall**

Chief Electrician, **Sean Burke**

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**The public may leave at the end of the performance by all  
Exit doors. Persons shall not be permitted to stand or sit  
in any of the gangways intersecting the seating, or sit in  
any of the other gangways.**

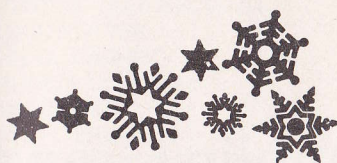
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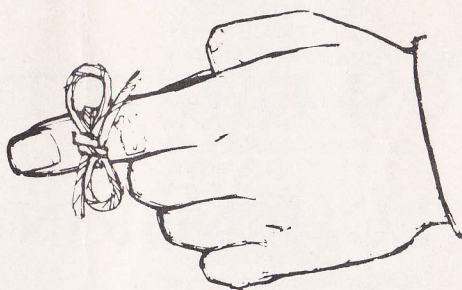
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**COSI FAN TUTTE** (*Mozart*)

**LOHENGRIN** (*Wagner*)

\* \* \* \* \*

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And perhaps propose another toast—a toast to your next visit.



**Gaiety**